

Daily Universe

Vol. 23 No. 111

Provo, Utah

Monday, March 22, 1971



'World Neighbors'

International Week begins

Curtain goes up today on BYU from dozens of foreign countries International Week—themed "World Neighbors"—begins.

through Friday from 8 a.m. to 5 p.m. from India, East Germany, Australia, Philippines, Norway, Italy, France, Nigeria, and Iran, will be on view in the Wilkinson

ent group of foreign students will present entertainment from 1:30 p.m. in the ELWC Center. The groups performing

include: Polynesian students today; British, European on Tuesday; Oriental, Australian on Wednesday; Latin American, Canadian on Thursday; and Middle and Near East on Friday.

A special feature of the week is a French Cafe in the ELWC Reception Center from 10 a.m. to 4 p.m. Tuesday staffed by the French Club and an International Fashion Show at noon Thursday in the Varsity Theater.

Dr. Virginia Cutler, distinguished professor of family economics and home management, will speak at noon in 321

ELWC on Wednesday and Lynn Tyler, director of transcultural services at BYU, will talk Friday at noon in 327 ELWC.

A banquet, featuring international dishes, will climax the week at 6:30 p.m. Friday in the ELWC ballroom with a dance to follow.

Three coeds from foreign countries were selected to reign over the weeks activities. Miss International is Lynne Graham, a freshman from Cheltenham, England. First attendant is Mardene Francis, a sophomore from Lethbridge, Canada, and second attendant is Elsa Rico, a junior from Chile. They were selected on the basis of interviews and talent competition.

Miss Graham, an English major, appeared in Britain in a number of plays and for her talent number presented a dramatic reading of Shakespeare's "Taming of the Shrew." Miss Graham, "who always wanted to come to the states," applied for a job and arrived in San Francisco. There she worked for the travel editor of a newspaper as a "nanny" for his two children and visited Portugal, Spain, Hawaii, and England, while he wrote columns for the newspaper.

A music major, Miss Francis sings with the BYU Oratorio Choir. For her talent number she sang "Nova Scotia Farewell." She has appeared in musical in Canada and has won many awards in the Alberta Music Festival, appeared with the Lethbridge Musical Theater, and played with the Lethbridge Symphony Orchestra. She lived for a year in Columbia, South America.

A recording star in South America, Elsa Rico, sings with the BYU Program Bureau. In Chile she won the Miss Quintero contest and has sung extensively in that country.



Dean Clark appointed to Provo Temple

After having guided the BYU College of Continuing Education to its present status as one of the top ten in the nation, Dean Harold Glen Clark will soon leave the academic world to accept an even greater calling. The First Presidency has announced his appointment as the first President of the Provo Temple.

A member of the BYU faculty since 1946 and recipient of the BYU Special Service Award at the May, 1969 Commencement, Dean Clark will preside over the new temple, which is expected to be completed this fall. His wife, Mary Deane Clark, will serve with her husband as temple matron.

Dean Clark has been cited for his creativity, ability to challenge and inspire, and his devotion to the cause of continuing education. His Church and educational experiences have been wide and extensive.

He has served as a school teacher, principal, and director and dean of Continuing Education at BYU since 1946. His education includes a B.S. from BYU, M.S. from the University of Southern California, and Ed.D. from George Washington University.

His Church service has included being a missionary to the Eastern States, high councilman to three stakes, and bishop. He is presently patriarch of the BYU Tenth Stake.



President and Sister Joseph Fielding Smith confer before fireside in this award-winning photo in the Photography Exhibition of the Mormon Festival of Arts. It was taken by Paul Proctor, a former BYU student now at Utah State Univ. The first place award (a \$100 purchase award) went to Don Thorpe, also at Utah State, for his photo of the Logan Temple shrouded by fog.

Elder Stapley at Devotional

Elder Delbert L. Stapley of the Council of the Twelve will speak at Devotional tomorrow at 10 a.m.

Elder Stapley was called to the Council of the Twelve in 1950 and is at present an advisor to the General Boards of the MIA. He is in charge of the missions in Central America, Mexico, and the Spanish American Mission in the U.S.

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Army acts on congressional intervention

GTON (UPI) — The Army is social treatment to a rapidly number of young men who get bers or congressmen to help them their draft induction notices on pounds.

tion of the draft lottery system, n of occupational deferments pective end of deferments for dergraduates, one of the few remaining avenues for avoiding a physical disability.

s who specialize in draft across the country are now

convinced that the only way to win a draft exemption for health reasons, if the physical defect is not caught at the induction center, is through congressional intervention.

In the past two years, draft registrants by the hundreds have turned to their congressmen for help. The Pentagon officially sanctions the practice as a "courtesy to Congress," but it is a courtesy that many legislators would prefer to forego.

Besides the added burden of work on their staffs, the lawmakers find themselves thrust into an ethically awkward situation.

"It's a practice I don't like and I don't

think any congressman likes it," says Sen. William Saxbe, D-Ohio, who has a son serving in Vietnam.

A sample survey by United Press International indicated a substantial percentage of draft registrants who go through their congressmen—as high as three out of four—win medical deferments after their original physical examinations at induction centers are reviewed.

At the least, young men whose request for a review of medical background is forwarded under a congressman's letterhead can expect an automatic delay of several weeks in receipt of orders to

report for active duty.

In Capitol Hill activity this week, the Senate Armed Services Committee will take testimony in private on Pentagon budget matters from Army Secretary Stanley Resor, Army Chief of Staff Gen. William C. Westmoreland and other officials.

The House armed services committee, will probably complete action today on a bill to extend the draft two years; abolish undergraduate and divinity school deferments; extend the required service of conscientious objectors from two to three years; and provide pay raises for the military in excess of those requested by President Nixon.



Cafe
Terrasse

... will bring the mood of a French sidewalk cafe to campus tomorrow. Gourmet specialties including Salade Nicoise, Quiche Lorraine, and Choux a la creme will be available for \$1 per meal in the Reception Center, ELWC if the weather is unfavorable and on the West Patio, ELWC if the sun permits.

Egypt prepares for war

By UPI

Political sources in Cairo said Sunday Egypt is preparing for the possibility of a new war but has set no deadline on current U.S. efforts to persuade Israel to agree to withdraw from all occupied Egyptian territory.

There still was no indication

that Israel is prepared to make such a commitment as the price for peace in the Middle East.

All was reported quiet during the day along the Suez Canal and other Middle East fronts where Arab and Israeli armed forces have maintained emergency alerts since the expiration of the formal cease-fire two weeks ago.

★ Festival Events ★

A photography symposium, an art symposium and a lesson in ward and stake music presentations lead off the second week of the Mormon Festival of Arts today.

Activities will follow this schedule:

- 1 p.m. - Symposium on

Mormon photography chaired by Wallace M. Barrus, 321 ELWC.

• 3 p.m. - Symposium on Mormon Art chaired by Dale T. Fletcher, B-400 HIFAC.

• 8:15 p.m. - Faculty Solo and Chamber Music Concert, a model for ward and stake music evenings, Madsen Recital Hall.

Fashion show set for coeds

The latest in sports, school, dating, and formal attire will be modeled Wednesday, at 8 p.m. in the SPLC Lounge.

"Spring Promises" is the theme of the fashion show sponsored by the ASBYU Women's office. Jackie Nokes of KSL-TV will narrate the presentation.

Six Provo stores will provide the models and their outfits.

Policies outlined concerning repeating and dropping class

As the semester nears the mid point, many BYU students will find themselves faced with the decision of whether or not to drop classes, or to remain in the class only to take a low grade that may necessitate repeating it.

Darrell Moses of Academic Standards outlines BYU's policy towards repeating "w" grades and the incomplete or "I" grade as follows:

1) Students may repeat a class as many times as they want to, the last grade received being the one used to compute the GPA.

2) Classes that have been repeated will be marked by RPT on the transcript, thus allowing prospective employers and graduate schools to see all the classes a student has taken in college, whether the outcome was good or bad.

3) The only neutral grade a student may obtain is the "W" for an official withdrawal passing. A grade of "WE" means an official withdrawal failing, while the "UW" grade means an unofficial withdrawal. An "I" in a class means that class work was not complete. This grade allows the student one year to make up the work for a regular grade.

Many students misinterpret these policies. The most common misinterpretation concerns the worth of repeating a class. D. Mark Barton, assistant registrar-records, commented about repeated classes, "Many students repeat classes without bettering the grade. Repeating classes usually affects the person on probation more than the average student."

Moses doubts the value of repeating a class even to the poorly achieving student. He

states, "Studies have been repeating to be a disservice than a service to students."

He further comments, "Repeating puts the student in a class at a psychological and an disadvantage to the student does not repeat."

Barton says, "If a student taking a class over just to get the grade, it is a waste of time."

A student should repeat only if it is required to be suggested both Moses and Barton.

Often students think taking a "WE," a "UW," or a grade in a class instead of a letter grade, his GPA affected.

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Daily



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The Daily Universe is an official publication of Brigham Young University and is published as a cooperative enterprise of students and members of the faculty and administration. The Daily Universe is published Monday through Friday throughout the academic year and twice weekly during summer sessions—except during vacation and examination periods.

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CHURCH HISTORY FILMS

"Benjamin Young," a video lecture with LeMar Beretti, will be shown free of charge Wednesday, Thursday and Friday at 3 and 5 p.m. in the A.S. Auditorium. The public is invited.



EXECUTIVE COUNCIL

If there is an issue that an individual would like discussed by the ASBYU Executive Council, please contact Don Blaine, 438 ELWC prior to meetings. The Council meets Wednesday at 4 p.m. in 347 ELWC. All interested students are invited.

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monday

The Daily Universe Magazine/March 22, 1971





Mormon Values in Art

by Lorin F. Wheelwright, Dean
College of Fine Arts and Communications

When Mormons feel deeply the values they treasure, they do something about it. Some preach, some teach, some paint, sing and dance, others write plays, music and poems. Our Mormon Festival of Arts is a rich outpouring of such expressions. It is a treasury of feelings in concentrated forms to be shared.

The festival brings together many Mormon values. These personify our character and invite all men to the bosom of our cherished loves. For example, the paintings of C.C.A. Christensen, now on display in the Harris Fine Arts Center, tell us the dramatic origins of our Church and the struggles of the Saints in establishing the restored gospel upon this continent. As one views these mural sized paintings he is moved by the bold sweep of our pioneer parents. These paintings provoke us to ask, "Why?" These are not scenes from a movie, they are scenes made real by an artist who dreamed that our present culture

could reward heroic effort.

As one views the tranquil beauty of Floyd Breinholt's paintings of Zion standing with hills surrounded, he cannot help but see those dreams of martyrs coming to pass. Here is a glimpse of heaven on earth. These contrasting exhibitions express two great values: the struggle for truth and love of God's earth.

The A Cappella Choir and other groups will express in original music and drama the same values.

Some art forms may leave the viewer puzzled or disturbed. But these very feelings may be the ones the artist is expressing. A unique opportunity beckons each student on this campus to witness in aesthetic form the essence of his spiritual life. Such is the purpose of the Mormon Festival of Arts and the unique offering of Brigham Young University.

The Third Annual Mormon Festival of Arts

by Latayne Colvett

Mormons have been writing, composing music, and working in the plastic arts since the Church was organized. It has only been in the last two years, however, that Brigham Young University students have had a chance to sample the fruits of Mormon art. This intellectual and artistic feast, the 1971 Mormon Festival of Arts, will present a variety of exhibits, productions, and symposia over a sixteen-day period that began Wednesday, March 17.

"Festival" is an appropriate word for the gathering together of the best efforts of the Mormon artist. A celebratory atmosphere surrounds the exhibits, and there is an aura of joy—the remnant of creation—that pervades all the scheduled activities.

In 1969, the first Festival of Mormon Arts exhibited sculpture, and painting, followed by seminars in which art as a means of expressing religious conviction was discussed. Performing arts were aired in a bishops' and state presidents' assembly, and later the American premier of "Pilgrim's Progress," an allegorical opera by Ralph Vaughan Williams, was performed.

The success of the first Festival spurred efforts for the second. Excitement mounted as the plans for it expanded to include events such as a concert by the Mormon Tabernacle Choir and a number of ensemble and solo concerts with accompanying symposia. The art exhibit had proved so popular that the Art Department was forced to appoint judges to restrict the number of entries. The result was a smaller show but one containing the cream of Mormon artistic effort.

During the 1970 Festival was introduced the presentation of "Mormon Vignettes"—dramatic sketches of Mormon personalities which were written, staged, and acted by Latter-day Saints. An assembly program on the building of the Kirtland temple gave Festival-goers a look into the past at the manifestations of Mormon creativity in architecture.

Persons closest to the Church's literature—its writers and collectors—presented a reader's theatre and symposia in which they discussed the relevance of Mormon literature. The chef d'oeuvre of the Festival was "Forever and Ever," an original Mormon ballet presented by the BYU Corps de Ballet of the College of Physical Education.

With such a history, short though it be, the 1971 Festival might have difficulty equalling the traditions and reputations of former Festivals if it weren't for this year's exciting agenda. Presentations range from "Religious Expression Through the Art of Dance" on March 29 to an environmental symposium, "Design and Ecology," and exhibit, "Mormon Values and Environment," both on March 26.

Mormon art can be defined as that work done by Latter-day Saints or any work expressing the ideals of the Mormon Church. Artists from across the nation whose paintings, prints, collages, and sculptures met these requirements were invited to show their works in the B. F. Larsen Art Gallery in the Fine Arts Center during the Festival. These artists range from Trevor Southbey and Arnold Friberg to some of those lesser

known. The exhibition, which is open to the public, is free of charge and will be open during the entire festival (excluding Sundays) from March 17 to April 2. Also in the B. F. Larsen Art Gallery will be the Mormon Photography exhibit, which is a collection of color and black and white prints expressing Mormon values. Complementing work by modern artists is the display of the C.C.A. Christensen "Mormon Panorama," collection of large (seven by ten feet) paintings started in 1869 that depict the martyrdom of the Prophet, the burning of the Nauvoo temple, and other events in the history of the Early Church.

Promoting a deeper understanding of the visual arts is the function of the various symposia and panel discussions that are scheduled in connection with these exhibits. Two dealing with Mormon photography will be presented on March 22 and a week later on March 29. A symposium of Mormon art will be presented on Monday, March 22, followed by a three-screen slide show of Utah landscapes on March 24.

The "mighty Mormon pen" will be the subject of readings and discussions. "I Want To Write," an evening with Mormon students who will read original poems and fiction on L.D.S. themes will be presented on March 29. In addition, on March 31, a program of readings by prominent Mormon authors entitled "On The Threshold" will be presented. An exploration of the "Mormon Image" in popular and sophisticated literature of Europe and 19th and 20th century America will be the subject of the symposium, "Bishops, Blood, and Bandits: The Mormon Image for the Non-Mormon Writer," to be held March 23.

Many stimulating musical presentations are on tap. A historical dimension is added by the presentation on March 26 of music by early LDS composers performed by the BYU Wind Symphony. An organ recital by Dr. Robert Candlick on March 27 followed by Dr. Reid Nibley's piano recital on the 29th will provide evenings of music, as will the Faculty Solo and Chamber Music Concert on the 22nd. The Philharmonic Orchestra, featuring pianist Yoshie Akimoto, will present new music composed by Latter-day Saints, and sacred and secular music by Mormon composers will be performed by the BYU A Cappella Choir on Thursday evening, April 1.

A well-known musical masterpiece, Mendelssohn's *Elijah*, will be presented by the BYU Oratorio Choir and Philharmonic Orchestra on the 25th. Those interested in the use of music by Mormons as well as its performance are invited to attend a discussion, "Music in the Mormon Home" on the 31st and a panel discussion the following day on the techniques of composing Church hymns.

Bridging music and drama is *The Order Is Love*, a musical based on the book by beloved Mormon authoress Carol Lynn Pearson. Music composed by Lex de Azevedo enhances the story of young love in the time of the United Order. The show, under the direction of Professor Max Golightly, will be performed Wednesday through Saturday nights, March 17-20 in the de Jong Concert Hall. A highlight of this

musical was the appearance of the authoress at a special reception for the audience after the opening-night performance.

The BYU Touring Repertory Company contributed to the Festival with their presentations of Shakespeare's *Hamlet* and *The Tragedy of Korihor* by Louise Hansen. The classic *Hamlet* was presented Thursday through Saturday, March 18-20 in the Pardoe Drama Theatre, followed each night by *Korihor*, an original play based on the account of the anti-Christ in the *Book of Mormon*.

Another *Book of Mormon* drama, *The Apostate*, which was written by nineteen-year-old senior drama major, Orson Scott Card, will be presented March 18 - April 3 in the Margrets Arena Theatre. This play concerns the conflict of Alma the Younger with his father, and his eventual conversion with the sons of Mosiah.

Nine dramatic incidents from Church history, *Times and Seasons*, carry on last year's presentation of "Mormon Vignettes," portraying outstanding Latter-day Saints. Chosen from entries in the annual Vignette Writing Contest sponsored by the Festival, these character sketches will be directed by Gerald Argersinger and will be presented March 18, 19, 25, and 26 in the Neike Experimental Theatre.

When all four dramatic presentations are on at the same time, there will be an opportunity for 2,500 persons to watch Mormon Theatre at once. This "availability of the arts" is one of the primary goals of the Festival. Others include the encouragement of Mormons to use their creative talents to express LDS values through their art, and to give them an opportunity to display or perform their talents in an atmosphere conducive to the exchange of creative ideas. The Festival urges the Mormon artist to "make pertinent and articulate statements relating to one or more Mormon values" and desires that "the creative people who submit their statements can identify the specific values they are expressing." Gospel feelings on love, reverence, and aesthetic joy are made concrete in Mormon art.

Problems that Mormons have in a fast-paced, secularizing world can be exchanged, discussed, and perhaps alleviated through expression. For instance, a panel discussion of "The Arts as a Proselyting Tool" on March 30 will give Festival-goers a chance to hear about the roles played by the Mormon Tabernacle Choir, the Hill Cumorah Pageant, Church Information Centers, and other missionary-institutions and their success in affecting non-member attitudes about the Church.

Of course, one of the most important roles of the Mormon artist is as an historian: recording events as they happen or interpreting past events. This double responsibility and joy of creation is seen in this year's Festival. It would not be unreasonable to say that the arts displayed in the 1971 Mormon Festival of Arts will be as accurate a barometer of Mormon thought today as the famous C.C.A. Christensen "Mormon Panorama" scroll of paintings was a hundred years ago.

SCHEDULE

MONDAY MARCH 22

Symposium on Mormon Photography

1:00 p.m. 321 ELWC. No charge.

Symposium on Mormon Art

3:00 p.m. E-400 Harris Fine Arts Center. No charge.

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

Faculty Solo and Chamber Music Concert

8:15 p.m. Madsen Recital Hall. No charge.

Art and Photography exhibit

B.F. Larsen Art Gallery. No charge.

TUESDAY MARCH 23

Literature symposium—"Bishops, Blood and Bandits: The Mormon

Image for the Non-Mormon Writer". 3:00 p.m. 321 ELWC. No charge.

The Apostate

8:00 p.m. Margetts Arena Theatre

Art and photography exhibit

B.F. Larsen Art Gallery

WEDNESDAY MARCH 24

Creative dramatics: "The development of Self-Expression"

3:00 p.m. Nelke Experimental Theatre. No charge.

The Apostate

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

Three-screen slide show with sound.

8:00 p.m. Nelke Experimental Theatre. No charge.

Art and photography exhibits.

B.F. Larsen Art Gallery. No charge.

THURSDAY MARCH 25

Times and Seasons—Mormon Vignettes.

5:00 p.m. Nelke Experimental Theatre. No charge.

The Apostate

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

Mendelssohn's *Elijah*—Oratorio Choir and Philharmonic Orchestra

8:15 p.m. de Jong Concert Hall. No charge with activity card.

Art and photography exhibit.

B.F. Larsen Art Gallery. No charge.

FRIDAY MARCH 26

"Design and Ecology"—Environment symposium.

2:00 p.m. Nelke Experimental Theatre. No charge.

Times and Seasons—Mormon Vignettes

5:00 p.m. Nelke Experimental Theatre. No charge.

"Mormon Values and Environment"

8:00 p.m. Madsen Recital Hall. No charge.

The Apostate

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

Wind Symphony

8:15 p.m. de Jong Concert Hall. No charge with activity card.

Art and photography exhibit

B.F. Larsen Art Gallery. No charge.

SATURDAY MARCH 27

The Apostate

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

Organ Recital: Dr. Robert Cundick

8:15 p.m. Madsen Recital Hall. No charge.

Art and photography exhibit

B.F. Larsen Art Gallery. No charge.

SUNDAY MARCH 28

Easter Fireside Program

7:00 p.m. Smith Fieldhouse

MONDAY MARCH 29

Panel Discussion: "Photography in the LDS Church"

3:00 p.m. 321 ELWC. No charge.

The Apostate

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

"I Want to Write"

8:00 p.m. Madsen Recital Hall. No charge.

Piano Recital: Dr. Reid Nibley

8:15 p.m. de Jong Concert Hall. No charge with activity card.

"Religious Expression Through The Art of Dance"

8:15 p.m. 185 Richards Building. No charge with activity card.

Art and photography exhibit

B.F. Larsen Art Gallery. No charge.

TUESDAY MARCH 31

"The Arts as a Proselyting Tool"

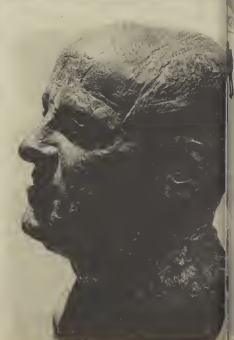
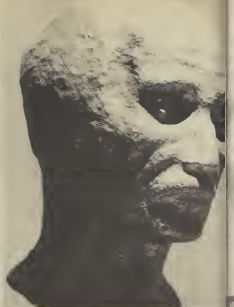
3:10 p.m. Nelke Experimental Theatre. No charge.

The Apostate

8:00 p.m. Margetts Arena Theatre. No charge with activity card.

Art and photography exhibits

B.F. Larsen Art Gallery. No charge with activity card.



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monday

Monday Magazine is a weekly supplement to *The Daily Universe*, and is an official publication of Brigham Young University published as a cooperative enterprise of students and members of the faculty and administration.

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The Future of Mormon Art

by Dale Fletcher

First, what is Mormon art? Historically, it is the art Mormons have produced: a variety of work, mostly conservative, reflecting passing trends but seldom innovative, with an occasional attempt to illustrate Mormon themes. Generally this has been wholesome and good; yet it seems as if each generation of artists in our history has felt a bit apologetic about its preceding generation, and we have never felt that we had a tradition we should want to carry on.

True, they were grand old men. We enjoyed sketching trips and the hardy integrity of their personalities, but we do not feel like painting that way now because the art world has forged ahead and opened up new and exciting directions. Men like J.T. Harwood and Edwin Evans may have felt this way about George M. Ottinger and Dan Weggeland, and now we tend to feel this way about them. (It is amazing how fast art styles get superceded these days.)



Dale Fletcher

Few Mormon artists have felt comfortable working with Mormon themes. Most have felt that this involved a condescension or compromise, as if it were exterior to the real concerns of art, as if it were the weaker or catering artists who would do "religious art," seeking popular approval or Church commissions. We have felt a little proud of knowing that Design and Expression are the true stuff of art, and that subject matter is of lesser importance. In many cases we have let the work of the old men get dusty or lost, or honored them with our lips more than our artistic hearts.

Then what of the Mormon art of the present? In one sense there is no present. Even the 1971 Mormon Festival of Arts is part of the past, though it is now on display in the B.F. Larsen Gallery of the Harris Fine Arts Center. It may live in its effects, but its creation is past. The creative artist "lives in Eternity's sunrise."

continued on p. 7



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BYU BOOKSTORE

Future from p. 6

Everyone goes to the Mormon Festival of Arts seeking clues to a future and hoping, but the future takes its own sweet time. The future of Mormon art is up to Mormons. We must make it become what it ought to be, using the Gospel as the source of the standards we employ. We have our personal hopes as to what kind of art will be submitted. We hope that our new Mormon art would be real art, that is, excellently done. We hope that it would communicate something Mormon. And we hope that it would convert, strengthen, edify, satisfy and please. But even these are only hopes and not requirements.

The artist must be patient. Sometimes his most earnest efforts to bless will be interpreted as "works of the devil." We must not be too quick to condemn this or that. Remember the self-righteous Pharisees were so sure that the Savior was possessed of a devil because he didn't conform to their pattern of piety. They thought they were judging by the spirit.

At first, one thinks that he could recognize Mormon art quite easily. Only after much looking and thinking one becomes less sure that he knows what Mormon art is, or ought to be. By and by one wonders if the words mean anything at all. Probably because it is not just Mormon art that is hard to pin down, but art... any art.

These are our predictions: The Church will draw more and more from the artists in the Church and less and less from commercial artists outside the membership for the art needs of the Church. There will be more art that relates to the Gospel in clearly communicative ways and yet without returning to old stereotypes. There will be greater separation between the work of hobby-art enthusiasts and dedicated professionals, because the "in" thing will be harder to imitate than has been the case in the last three decades. "Mormon art" will continue to generate more questions than answers throughout the '70's, then it will begin to find itself as a truly representative expression of the whole Mormon event in the latter days.



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5:00 p.m.

2 NBC NIGHTLY NEWS
4 UNMATED WORLD
5 EYEWITNESS NEWS
5-30 p.m.
2 ANOY WILLIAMS
4 LAWRENCE WELK
5 JACKIE GLEASON
11 MISTER ROGERS
NEIGHBORHOOD
5-00 p.m.
11 SOARING OVER THE ROCKIES
5-30 p.m.
2 STRANGE REPORT
4 PEARL BAILEY

5 GREEN ACRES
6 READY WHENEVER YOU ARE
C.B.
7 7:00 p.m.
8 5 ARNIE
9 SCIENCE IN ACTION
10 7:30 p.m.
11 2 MOVIE "The Countess from Hong
Kong"
12 8 NANNY AND THE PROFESSOR
13 8 MARY TYLER MOORE
14 1 THE GREAT AMERICAN
DREAM MACHINE
8:00 p.m.
15 4 THE PARTRIDGE FAMILY
5 8:30 p.m.
6 5 MANNIX
7 8:30 p.m.
8 4 THAT GIRL
9 9:00 p.m.
10 6 THE ODD COUPLE
11 9 CAROL BURNETT
12 11 SYD UNDERNEATH Gablest
Strapley
9:30 p.m.
13 3 THIS IS YOUR LIFE
10:00 p.m.
14 2 THE SCENE TONIGHT
4 WEEKEND NEWS
5 EYEWITNESS NEWS
10:15 p.m.
6 4 ABC WEEKEND NEWS
10:30 p.m.
7 2 MOVIE "The Naked and the
Dead"
8 1 OICK CAVEY
9 5 MARCH OF DIMES TELEMAN

SUNDAY
12:00 p.m.
NBA BASKETBALL
CHAMPIONSHIP
5 MARCH OF GIMES TELERAM
Cont'd.

12:30 p.m.
2 MOVIE "Yellow Mountain"
2:00 p.m.
2 QUESTOR GRAND PRIZ
2:15 p.m.
4 AMERICAN SPORTSMAN
3:00 p.m.
4 MOVIE "Torpedo Bay"
4:00 p.m.
2 BASKETBALL WITH
ANDERSEN AND SHARMAN
4:30 p.m.
8 NBCNIGHTLY NEWS
5:00 p.m.
2 WLD KINGDOM
4 MAVERICK
5 PLAY IT AGAIN CHARL
BROWN
8:30 p.m.
2 WONDERFUL WORLD S
DISNEY
8 OSMOND BROTHERS SPECI
5:00 p.m.
4 F.B.I.
2 ED SULLIVAN
5:30 p.m.
2 BILL COSBY

7:00 p.m.
2 BONANZA
4 TONY AWAROS
5 GLEN CAMPBELL
8:00 p.m.
2 MOVIE "Off Limits"
5 MISSION: IMPOSSIBLE
9:00 p.m.
4 MOVIE "Love has Many Faces"
5 GUNSMOKE
9:45 p.m.
2 THE SCENE TONIGHT
10:00
5 EYEWITNESS NEWS
10:15 p.m.
2 MOVIE "The Maltese Falcon"
10:35
5 EYEWITNESS REPORT
11:00 p.m.
4 WEEKEND NEWS
11:05 p.m.
5 MOVIE "Something of Value"
11:15 p.m.
4 ABC WEEKEND NEWS
11:30 p.m.
4 11th HOUR MOVIE "Malaga"

Salt Lake Theatre: An (Im) Morality Play.

by Tristan Pico and Barta Heiner



Once there was a proud house, a godly house built by godly people. It stood in the city by the Great Salt Lake. It opened its portals to the virtuous. It bared its soul and others' souls to the soul-searcher. It spoke subtlety of love, joy and truth. It reached to the heavens and thunder-whispered Christ and His Gospel to those who had "ears to hear." But it died! Why?

IN NAUVOO

Theatre was not known for its high social acceptability in the early part of the 19th century. The stigma was so bad that most Christian sects black-listed theatrical performances categorically. To this point of view Joseph Smith took exception (he is recognized as one who frequently took exception to the views of Christian sects) and organized a dramatic company in Nauvoo in the 1830's. To stage their productions they used an abandoned Masonic Temple. The advent of a theatre company in a city already viewed with suspicion and envy by its neighbors was certainly not a measure intended to pacify the mobsters.

IN S.L.C.

With the death of the Prophet and the subsequent translocation of the saints to the Great Basin, came the transplantation of the Nauvoo company to Salt Lake City. It is reported that among those early pioneers were "some of the best mechanics, best artist-musicians, and a great many possessing a wonderful amount of dramatic talent..."

Nothing much was accomplished in those early days of settlement unless it had the stamp of approval by the Brethren. Here the dramatic arts got a boost. President Young thought highly of the theatre, or, perhaps more accurately, he thought highly of the type of theatre that he thought highly of. The prophet thought very little of 19th century tragedy and in this he demonstrated a theatrical taste far ahead of his melodramatic times. Philip Margretts, the "dean of pioneer drama" claimed that President Young had done "more to elevate the drama and encourage the histrionic art, in his day, than perhaps any man in America."

Still, despite ecclesiastical approval and a plethora of talented actors, some criticized the idea of a theatre and a drama company. President Young's sagacious reply was "There is nothing lovely in this world but the Lord created it for the good of his children. It is the abuse and not the use of anything that constitutes evil." (an interesting consideration in the event that there ever again arises a Wilkinson Center "pool table controversy.") President Young went on to say "I built the theatre to attract the young of the community and provide amusement for the boys and girls rather than have them run all over creation for recreation."

ON CONSTRUCTION

Many factors delayed the actual construction of the theatre, but finally just shortly after the Utah War the building was begun. Oddly enough materials which had been used for the suppression of the Saints by the American Imperialistic Colonial armies were bought by the Saints and used in the building intended to help liberate their souls.

Paint was made from crushed rocks of various colors. Nails were fashioned from the scrap iron and steel left from burned government wagons. The chandelier was in part fashioned by President Young himself from an ox-cart wheel and chains. When completed in 1862 the theatre had every thing necessary for elaborate productions.

THE PIG AND THE TICKET

The Saints had little cash to spend on theatre tickets so a system of barter-ticketing was initiated. The receipts, in part, for one night's performance were: 20 bushels of wheat, 5 pounds of honey in the comb, 16 strings of sausages, 1 catskin, 1 set of children's embroidered undergarments, 1 dog, 1 German silver coffin plate, and 1 pig.

THE RULES THAT ALMOST DID

Rules for the Salt Lake Theatre were posted in every noticeable place; there were some twenty-one in all, but for the sake of memorization six shorter "commandment type" rules were invited: "No Dieting on stage, no blasphemies; no vulgar language; no use of tobacco, tea, coffee; no killing for the sake of killing; and no condoning of divorce or infidelity." The theatre prospered for a time and then began a slow decline.

President Young withdrew from the direction of the theatre and allowed the management to seek its own course. The railroad came to Utah and for the first time "gentle" actors were allowed to perform. Drunkenness appeared for the first time on the stage. Actors and Actresses were found living together without the proper "license." One Jim Livingston committed suicide by climbing up on the pin rail of the fly gallery, tying a rope around his neck and taking a "fearful jump into eternity," (he couldn't talk for sometime after, either). There is a story of one young stage hand being accidentally killed by another during a scuffle. Soon the theatre became a gathering place for "restless spirits," of all types.

It was sold. A plan was proposed by a San Francisco firm to move it. But it was never moved; it was torn down, to the foundations—it died.

ON ENNUI

Why did the S.L.C. Theatre die? The possible explanations are indeed numerous. But we want to concentrate on one—Ennui. It's the same old story and it always works. "You pays you money and then you takes you choice."

At the dedication of the Salt Lake Theatre, President D.H. Wells offered a dedicatory prayer. It was long. Folks probably got tired. He blessed the stone, the walls, the foundation, the mortar, the adobe... his wife even said that he "...ought to have left out some of the lath and plaster." But he prophesied-promised something that day that they should have listened to:

"Suffer no evil or wicked influence to predominate or prevail within these walls; neither disorder, drunkenness, debauchery, or licentiousness of any sort or kind; but rather than this, sooner than it should pass into the hands or control of the wicked or the ungodly let it utterly perish and crumble to atoms..."

SIC SEMPRE...

The Creative Spirit of Mormonism

by Bruce Porter

Ancient scripture records the account of Moses' being transfigured by the glory of God and beholding in vision the eternities of creation. "Now for this cause," he said afterward, "I know that man is nothing, which thing I never had supposed." As Mormons, our knowledge of the greatness of God enables us to see the universe for what it is—a workshop of human salvation in which the One Perfect Artisan—God Himself—directs the bumbling efforts of human apprentices. But we must also remember that man, despite his smallness, can be an heir to the glory of God, indeed, a partner in the divine purpose.

Too often we see the human creator—the artist—as a stubborn flauter of authority; even as a threat to the Church and the doctrine of Christ. Rather, we should remember that talent is a gift of God, and that as such, the true Mormon artist is no rebel or fugitive from principle, but acts, instead, to uplift our spirituality; he is a co-creator with God. Brigham Young declared that Mormonism "embraces everything that comes within the range of the understanding of man. If it does not circumscribe everything that is in heaven and on earth it is not what it purports to be." The truths of beauty are as much a part of the realm of Mormonism as the facts of empirical science.

Indeed, very much so. The grand creative power in this Universe flows from and resides in the Man of Holiness—God. *The light of Christ is not only an agent of truth, but an agent of beauty as well.* All genuinely aesthetic art flows from that light; all genuine art will glorify

God and lend form to His revelations. With Leo Tolstoy we can affirm that "art is a spiritual organ of human life."

Because it is of God, art—painting, writing, music, sculpture, dance—should have an integral place in Mormon culture. We may well find that as the rest of the world inclines more and more to the fickle avant-garde, to anticreation and pseudo-art, Mormonism will remain the one sector of the Western world preserving aesthetic principles within itself. John Taylor prophesied of such a time:

"You will see the day that Zion will be as far ahead of the outside world in everything pertaining to learning of every kind, as we are today in regard to religious matters."

However dark it may be elsewhere, the burning light of creation—the spirit of Christ—will enlighten our people, our artists, and our hopes. But before this can happen, much must take place in the way of faith, effort, and sacrifice. The prime requisite, however, is a general recognition of Church members that spirituality and beauty are not only mutually compatible, but mutually dependent, that true art glorifies God and His works, that the artist is a needed contributor to the growth of Zion.

With the growing effort of Mormon creators we may someday see the fulfillment of John Taylor's words—for that time when Zion will unfold the brilliant majesty of her wings before the world, and men, gazing awestruck at her glory, will know that it is of God.



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Interview: Cleon Skousen

MONDAY: In your book, *The Naked Capitalist*, you indicate that Dr. Carroll Quigley helped the anti-Communist movement in the United States by writing his textbook called, *Tragedy And Hope*. In what way did he help the fight against Communism?

SKOUSEN: He helped to explode a myth. For years the left-wing element in our country has tried to cover up the fact that the principle source of support for the Communists has been the socialists. The myth was created that Communism may be bad but socialism is good. Therefore, socialists are loyal but Americans who are not involved in treason or subversion the way the Communists are. Dr. Quigley exploded that myth. He traced the history of the conversion of many wealthy capitalists to socialism. He revealed how they had organized themselves together to use their wealth to push the whole world toward a global socialist order. He told how the super-rich socialists poured their millions into colleges and universities to promote collectivist thought, how they bought up the mass communications media sufficiently to push their point of view, and how they used their Council On Foreign Relations to penetrate the Federal Government and control its policies on the top level. Of course, this is what put them in such a powerful position to protect their more radical fellow-travelers, the Communists, whenever the latter got into trouble.

MONDAY: But why are you so sure that Dr. Quigley is telling the truth? You, yourself, pointed out that he didn't document any part of his book.

SKOUSEN: Some authors like to write on their reputation with very little documentation. Dr. William Ebenstein does this. Schlesinger and Galbraith use very limited documentation. Actually, Quigley's book is a survey of modern history and his facts which I quoted in *The Naked Capitalist* have been checked out and documented elsewhere. For example, Congressional committees have been investigating the developing power structure of wealth for decades. John Kenneth Galbraith began writing in the *American Scholar* about this "Establishment of Power" back in the 1950's. This was followed by extensive research by Richard H. Rovere. Then Lundberg and Stuart did their comprehensive documentary in a book called *The Rich and the Super-Rich*. So Dr. Quigley did just about what C. Wright Mills did in his book, *The Power Elite*. He just "told it like it is," and knew he could document it if anyone challenged him.

MONDAY: You made the statement that you had known about the conspiracy of the wealthy socialists or thirty years. Why haven't you said something sooner?

SKOUSEN: I have. But people find it hard to believe. They can usually understand the Communist conspiracy, but the role played by the super-rich socialists is subtle. At first, it seems irrational. So we have had to emphasize the more obvious elements of the Communist conspiracy and wait until someone on the other side openly boasted of the position of power which the socialist-Communist coalition has achieved. Dr. Quigley has rendered that service. He didn't just blame everything evil on the rich like Lundberg and Stuart, but came out and boasted that the revolutionary changes in our society are being run by the socialist rich who have established pockets of power on every level of our culture. Now the thesis is more credible. When you stop to think about it, Congressional committees have been saying much of



this for years, but who paid any attention? Who remembers the findings of the Reece Committee, the Jenner Committee, the hearings on the Institute of Pacific Relations; or who has been following the stream of reports flowing out of the Internal Security Committees of both the Senate and the House? As I mentioned in my discussion with Dr. Midgley, it is high time that our university curriculum included a course on subversive strategy and tactics against Constitutional government.

MONDAY: You continue to mention socialists and their part in the conspiracy. Didn't President McKay say that it was Communism which was the greatest satanical threat to mankind?

SKOUSEN: Yes, and I think President McKay will turn out to be right rather than Dr. Quigley. Dr. Quigley and most apologists for co-existence claim the Communists are going to mellow. I wish this were true, but we have to be realists. Communists have traditionally used the wealth of misguided socialists to put them in power and then liquidate their socialist collaborators as soon as the take-over is accomplished. Communists consider their wealthy benefactors dupes. As Mao Tse-tung says, political power comes from the barrel of a gun. And the gun is what the Communists have always used to provide a one-way ticket to limbo for the wealthy socialists who think they are going to remain in charge once the revolutionary coup has been achieved. So President McKay was right. We start out with a socialist-sponsored conspiracy to collectivize, our society peacefully, and then find it extremely difficult to resist a Communist coup when the Bolshevik type of socialist is ready to take over. This is the whole thesis of an excellent book by a former socialist, Ivor Thomas, who wrote *The Socialist Tragedy*. Communism, in the final analysis, remains the supreme threat. Therefore, any socialist structure of power which stands in the way of rooting out this form of subversion is equally dangerous and needs to be exposed. That is why I wrote *The Naked Capitalist*.

MONDAY: But isn't it still possible that this whole concept of a super-rich, super-conspiracy could be a hoax?

SKOUSEN: Not to anyone who has been doing his homework.

MONDAY: Aren't you concerned that the constant emphasis of the "extreme right" on the threat of an internal conspiracy is exaggerated and distracts us from the task of getting on with better health, better housing and better schools?

SKOUSEN: Well, first of all, the existence of a conspiracy to overthrow the United States has never been an exclusive concern of the conservatives in our country. It has shocked liberals as much as conservatives when they have discovered what was really going on.

I recall when Congressman Walters was made chairman of the House Committee on Un-American Activities. Because he had been labeled a liberal, it was thought he would cool down the cry of "subversion" which continually came from this Committee. As soon as Congressman Walters saw what was happening, he became the most articulate chairman of the Committee since Congressman Dies.

MONDAY: But don't you think the "conspiracy theory" is alarmist? Many responsible people deny that a real conspiracy even exists.

SKOUSEN: In my opinion, anyone who says there isn't any conspiracy is not "responsible." The plain fact is that every single investigation by the FBI and the Congress has uncovered the existence of not only a conspiracy, but a conspiracy which has reached almost unbelievable proportions of power and influence in controlling the policies of this country. What many people have called simply "policy mistakes" were found to be deliberately planned that way. Dr. Quigley ridicules middle-class Americans who think they can thwart this influence and change the national trend; but I think it can be done.

MONDAY: Why haven't the General Authorities done more to warn the Church of the super-conspiracy if one really exists?

SKOUSEN: They have. In practically every General Conference during the past fifteen years there has been a statement by the President of the Church or one or more of the Apostles specifically dealing with this problem.

MONDAY: But they haven't suggested any action we could take, have they?

SKOUSEN: Not as a Church. They specifically asked us to do it as citizens. President McKay told the Priesthood in his statement on "Safeguarding our way of life," the following: "We wish all of our citizens throughout the land were participating in some type of organized self-education in order that they could better appreciate what is happening and know what they can do about it."

MONDAY: In your *Naked Capitalist* you suggest a grass-roots movement to save the Constitution. Doesn't the prophecy say that if the Constitution is saved at all it will be by the Priesthood?

SKOUSEN: Yes. And that is precisely why the Priesthood should be doing its homework as the Brethren have suggested, so that we can be prepared to fulfill that assignment when it comes. Meanwhile, we had better do everything we can to rally loyal Americans of all faiths on the grass-roots level or there isn't going to be any Constitutional principles left to save. I wrote *The Naked Capitalist* so people would know how serious the situation has become.

Men's Fashion

by Scott Halversen

The old grey suit she ain't what she used to be, and the same could be said of the white shirt and the black shoe. They are casualties of a quiet revolution in men's fashions.

Where is fashion going? How does BYU fit into the picture? To answer these questions, interviews were made with managers and employees from Leven's, Clark's, and Robert Kent's Letterman's Shop. Probably two factors are mainly responsible for men's fashions coming alive the way they have in the past two years. First of all, manufacturers were not selling enough clothes. This in turn meant that business was bad for retailers.

Why had men quit buying clothes? Basically because the old styles had been in for so long.

The button down collar dress shirt had been in for about 15 years. Many men had as many as 20 or 30 in their wardrobe.

Making matters worse, most of these shirts were white shirts. Men just weren't buying many shirts.

The situation was just as bad in suits. Almost every man already had a conservative suit in grey or a dark color. Pants and ties had also stayed about the same.

Adding to the woes of people in the clothing business was the fact that the "dress down" look hit. Suddenly the in thing to do was to dress very casually.

Most of the local clothiers attribute this acceptance of the casual look to the influence of the hippie movement. The sales of levis and later jeans soared.

This helped the sale of jeans, but other areas were hurting. As the movement progressed men wanted to wear jeans to even the most formal occasions. This cut into the dress clothes sales.

With sagging sales staring them in the face, manufacturers were forced to gamble on a change of style. This is a very costly undertaking.

Machinery had to be changed over at great expense. Large inventories of the old styles had to be cleared away at sacrifice prices. Locally, some stores marked down the old style button down collar dress shirts from \$8 to \$3. In the process of changing styles many retailers and manufacturers folded.

The second factor which has made men's fashion come alive is the public acceptance of the new styles. The clothing industry won its gamble.

People were ready for a change. With the new styles clothing became a way of expressing individuality.

Society had become more lenient. Even bankers had become tired of the traditional grey business suit.

Color became accepted. It began with the blue dress shirt, and has advanced to the point where a businessman might even be seen wearing pink.

A desire for more casual clothing has helped make the flares and body shirts so popular.

The general feeling gained from talking to local retailers is that men's fashions are currently following two trends.

On the one hand business and dress clothes are becoming more elegant. On the other hand the trend toward casual and comfortable clothes continues.

One of the areas where the style gamble has paid off most handsomely is in shirts. Last year sales were up 37 percent.

According to plan, the button down collar dress shirt is dead now. Locally, none of the clothiers interviewed are ordering any.

The white shirt is also on the wane. Several stores report that almost the only people buying white shirts now are departing missionaries. One salesman put it this way, "White shirts are passe' for daytime wear."

The new look for men's shirts is the pointed spread collar. Collars are becoming higher all the time.

The hot item in casual wear right now is the body shirt. It has the casual spread collar and provides a flattering fitted look. Body shirts are wide at the shoulder and fitted close around the body to give a long tapered look.

The bottom half of the new look in men's wear is the flare pant. Taking over where the body shirt leaves off, the flares continue the straight line illusion of the body shirt then flare to give a flattering contoured look.

It looks as if flares will be around for a while. Flares are accounting for a solid majority of the pants orders by the retailers interviewed.

One salesman said he had never worn flares until a year and a half ago. Now he says he "feels like a fruit" if he goes out wearing straight-legged pants.

Another salesman maintains that pants are on the crest of the flare trend. He feels that eventually flares will show up in the wardrobe of all age groups.

Fabric is providing the other headliner in the latest fashion news. And the big fabric now is double-knit polyester or wool.

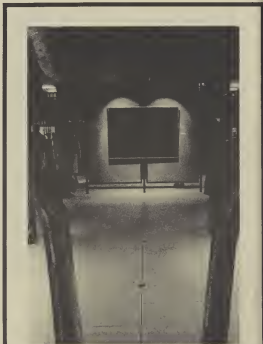
All the retailers interviewed were placing heavy orders for double-knit clothing. Double-knits will account for about two-thirds of pants purchases, and are making a strong showing in shirts and other items.

The big attraction of the double-knit pants is that they are lightweight and extremely wrinkle resistant. In fact, a person could sleep in a pair of double-knit pants for days without wrinkling them.

There have been some problems in tailoring double-knits for items like suits. These are gradually being ironed out as technology improves.

In shoes the action has been with two-toned cap toe shoes and with buckles. The toes are more square now. The dominance of buckles has declined somewhat since the move to two-tone shoes.

Now about eight-tenths of the shoes are in brown tones because they will go with everything except black. Locally the bulk of black shoes are being sold to missionaries.



Changes are also occurring in the area of ties. They are becoming more expensive with a richer look and higher quality fabrics. The swing is to a surface effect with a tapestry effect or raised stitching.

Ties will range in width from 3½ inches to 5½". Anything wider than this is too hard to tie. White ties are big. The industry has had the largest gain in its history.

Suits are becoming more fashionable. There's a western look with button-through pockets, and a bi-swing back. Most suits are two-button with a center-vent. Here again double-knits are coming on strong.

An informal survey showed that 75 percent of the men had a wife or a girlfriend help them pick out their suit.

How does BYU fit into the fashion picture? Describing Utah County, a salesman remarked, "We're so fashion conscious in Utah County it hurts."

Almost all the retailers agree that the university is a major reason for this. It brings in so many students from all over the nation.

All the retailers agreed that BYU students were generally quite willing to try new fashions. They did note, however, that the returned missionary was the toughest sale. The ones just getting home now who left before the new fashions hit are the toughest. They just won't try anything new.



One salesman remarked that he really appreciated the challenge of putting a conservative person like an RM in fashion. He notes that once you put them in something fashionable you'll always have their business.

This same salesman stressed that there is a real sense of accomplishment in going to a concert and seeing about 50 guys wearing "your" outfits.

All the retailers agreed that BYU was the most well dressed campus that they had visited.

One retailer stated that students at other universities had fashionable clothes, but they never wear them during the daytime. Another retailer felt that the universities he had visited were just following the dress down trend. He visited the University of California at Berkeley and only saw two well dressed young people.

He also believed that without the BYU dress standards, BYU would be another "jeans and sweater" university. BYU students are not nearly as well dressed now as they were two years ago before the dress down trend hit he observed.

In buying new clothes, the retailers gave some hints which might prove helpful to the bewildered male shopper: 1. Stay within your budget. 2. Be useful with colors and patterns. 3. Try and achieve a balance. Something loud frequently demands something a little less spectacular to tone it down and 4. Trust your clothier. His future depends on happy customers returning.

The Order Is Love

We will undoubtedly look back upon the production of *The Order Is Love* as one of the highlights of the Third Annual Mormon Festival of Arts.

Plaudits for this thoroughly original, and thoroughly Mormon musical comedy go to two Latter-day Saints, Mrs. Carol Lynn Pearson, for her sparkling script, and Mr. Alexis deAzevedo for an excellent score of memorable songs.

The setting for Mrs. Pearson's story is the little town of Orderville, Utah, home of the most successful of the communal settlements founded by President Brigham Young. Here we laugh at the foibles of the struggling saints, and see clearly one of the defects of human nature which ultimately caused the dissolution of the Order: *Some people need what they don't really need.*

The lyrics and music of Mr. deAzevedo's score are complimented by Dee Winterton's delightful choreography, staged on the charming and imaginative sets designed by Mr. Charles Henson.

The production had a few slight weaknesses which might benefit from criticism. The players did their best to convey a feeling of warmth and humanity, a feeling which predominated. However, the tone of the prayer scene was, perhaps, too cynical. For that reason it seemed out of harmony with the rest of the action. The scene itself was not really objectionable, but some of the stage business was detracting. The scene might be improved if the townspeople remain unaware of the selfish attitudes of some of their fellow saints. In this way the individual's sin is not shared by his fellows. As it was performed on opening night, the scene seemed more of a spoof on prayer than a spoof on selfishness which it was intended to be.

The organic unity of the piece would be underscored if the show didn't lag between scenes, and if the actors were more attentive to picking up the slack which sometimes occurred between their lines.

Aside from these few incidentals and some opening night bloopers, *The Order Is Love* proved a thoroughly delightful which sparked and bounced with pioneer charm and contemporary rhythm. We hope it is a type of things to come.

The Apostate

Of the smattering of original religious dramas which have been staged at BYU certainly *The Apostate* is one of the most deeply moving and deeply spiritual. In the intimacy of the arena theatre is portrayed the apostasy and conversion of Alma the Younger.

Our theology provides us with abundant substance for the fashioning of great art. Perhaps the bulwark of revealed truth has so far proved too awesome for us. Few of our artists have skillfully and beautifully given form to our philosophy and history. But such productions as *No Greater Crown*, *They Shall Be Gathered*, and *The Apostate* may be setting a trend toward the revival of religious theatre.

Religious theatre is ancient. Its Greek origin is said to date back to the Dionysian festivals 300 years before Christ. Theatre then was an integral part of worship. Greece may have found in her ritual plays a proper outlet for emotion, as well as a vehicle for the expression of significant thought and for the education of her people.

Perhaps Latter-day Saints will re-discover and popularize religious theatre which has long been superstitiously regarded as unworthy of the attention of moderns.

Tolstoy could very well have been right in his assertion that all true art is religious art. Perhaps the only pure drama is the drama that moves us, the drama that stirs us most deeply, the drama which effects in us a *catharsis*—religious drama. It may well be that only religious plays, bristling with archetypal patterns, can successfully and simultaneously entertain and edify us.

We are somehow delighted that the problems which cause Young, Alma (Mark Hopkin) to apostatize are familiar—not just familiar—they are universal. Whenever we feel that our problems have been solved in former days, or that we do not suffer alone on the horns of this mortal dilemma, we feel less alienated; we tend to pull closer to all the other souls who have felt like "pilgrims and strangers in the earth." We sense that the pang of human emotion, thought and action is a universal commonplace familiar to every individual in the community of man and the family of Christ.

Familiar are the warmth and affection between Alma (Tristan Pico) and Miriam, (Barta Heiner) and the frustration and humor of King Mosiah (Joe Pauk). These are universals with which we can all identify.

The same rebellion which stirs in the breast of Young Alma has, at one time or another, stirred in each of us. We sense that his rebellion rests upon him like a pastboard mask. We see clearly that behind the mask his great nobility puts forth the moldings of its features, and we love him. In his life, and the lives of the sons of Mosiah, we sense the presence of a Divine power which stirs us with a sense of our own potential and destiny.

The motivation of each character, although not scriptural, is plausible. We revel to know that time and technology have not alienated us so terribly that we suffer differently from the prophets of old. The exigencies of mortality are the same yesterday, today, and forever, and Christ "is not for an age, but for all time."

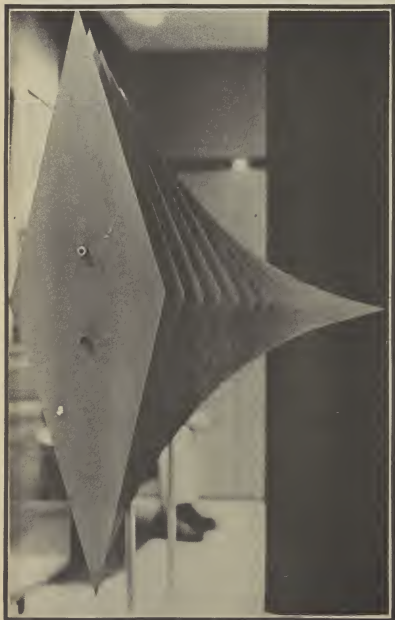
Author O. Scott Card, director Charles Whitman, and the cast of *The Apostate* deserve our commendation.

There should be a way to encourage the writing and production of this kind of play. It seems that this is an area of the arts where Latter-day Saints could make a significant contribution. The little failures which cropped up in this production will certainly be weeded out in the next, and in the ones to follow that.

It may be that as religious drama degenerates in the world, in Zion shall come its apotheosis.

The Artist and The Church

by Chris Fite



Some Mormon artists feel that their work is not well accepted. But as William Whitaker, art department faculty member, put it, "You can't expect people to know everything about business, law, and art, too."

However, Mormon artists are asked to do work for Church publications, including the Church magazines and the Church News, as well as for the university. Not only are Church publications becoming conscious of the need for drawings and hand artwork, they are growing very aware of the need for good photography, according to Wallace M. Barrus, head of the photography department on campus.

Dr. John Halliday of the music department stated, "LDS people don't recognize many of our musicians for their worth. We have many excellent musicians on this campus who have chosen to stay here for religious reasons. Our faculty is probably better accepted away from Provo."

One outlet toward acceptance is the Mormon Festival of Arts. "We need to have this sort of showcase and this kind of encouragement," said Carol Lynn Pearson, poet and author of *The Order Is Love*. In its third year this exhibition has expanded from solely art exhibits to include photography, concerts, recitals, plays, readings, and panel discussions on various arts. Since there is not a unique Mormon art, some hope that the festival will encourage the evolution of something specifically Mormon. William Whitaker estimates that to arrive at a truly distinctive Mormon art would take 200 years.

As expressed by Wallace M. Barrus, "The Church as such does not have an art that is uniquely Mormon, but we do have artists who are uniquely Mormon, using their talents to further the Kingdom of God upon the earth."

The Church does have a great influence on the subject matter chosen by many artists. Browsing through the exhibits and attending the other displays of talent now on review it is obvious that Mormon values are expressed through artistry. As Ray Morales, senior in graphic design puts it, "Art is rendered to serve. You must be capable of giving a product to help man." Carol Lynn Pearson says that her subject matter comes from the things that she feels important, and "... the true Gospel offers the most important things that I could write about."

William Whitaker finds that the Church influences his work through a sort of pressure. "If I'm doing anything for the Church, I find it very difficult. The Church stresses doing your very best. That causes many strains as I attempt to make that work the very best and closest to perfection that I can possibly do."

Some of the creative works on display are not of LDS origin. For instance, "Elijah", will be presented on March 25 by the BYU Oratorio Choir and Philharmonic Orchestra. Conducting the concert, Dr. Halliday tells why he does not always choose Mormon works. "I'm greatly influenced by the thirteenth Article of Faith. I seek beauty wherever it is. In fact, we are doing a mass this spring. Often I do change the words to fit our philosophy. For instance, this Easter we are doing a piece that translates 'The three in one, we do adore' to 'Oh Lord, Our God, whom we adore.'"

Other than individual entries, many displays in the festival come from the various Church art departments. This includes the Church Publications' art department and Brigham Young University Graphics. Surprisingly enough, through an oversight, the art department of the seminaries and institutes, which is probably the largest art department in the Church, was not invited to enter exhibits.

Within a 17 day span, Latter-day Saint artists are given the opportunity in 33 events to be further accepted by our culturally minded contingency and to share their religious values through their work.

The Tuition Hike

by Linda Agarar

What would you do if you were president of the largest privately-owned university in the country and faced spiraling tuition, high contributions, and education costs?

Since are you would decide to raise tuition—a decision which at Young University, along with hundreds of other colleges and universities across the country, reached this year.

When we first started raising our budget in November, it was very obvious that we weren't going to be able to live on it without a tuition raise," explains Lyman Durfee, the University's Director of Financial Services. "Even with the increase, we anticipate a very tight budget, but we'll be able to make it."

Other universities across the country haven't been so lucky. In just two years, the U.S. Office of Education listed over 21 colleges and universities as closed, including a Catholic girls' college, had to shut down by \$400 in hopes of paying off a huge deficit, but was able to stay open more than a semester.

The majority of universities, however, are able to continue operating, but only with high tuition, and sometimes, a correspondingly high deficit. Princeton University last year charged \$2,500 a year tuition, and nearly \$1 million in the red; Stanford University, while charging \$2,610 for tuition, rang down to a \$2 million deficit. State universities have felt pinch, most charging \$1,000 a year in tuition.

Compared with these astronomical figures, BYU's tuition of \$100 to a total of \$1,000 a year seems small. How is able to keep its tuition low, remain in the black on its books?

There are two factors to keep in mind," suggests Ben Lewis, Executive Vice-President of the University. "The cost of educating a student here is less than at any other university. And at the same time, we have the basic support of the Church to provide financial support."

The explanation for the low cost of education at BYU, according to Vice-President Lewis, is the fact that the University doesn't have as many expensive programs. For example, BYU's cost of graduate students to undergraduates is much lower at many other universities.

As graduate programs involve more than twice the amount of money undergraduate programs do, the result is substantial savings. And while this low ratio of graduate students to undergraduates saves the University money, the high ratio of students to teachers also contributes to the total low-cost picture.

In keeping the school financed, the University's sponsoring institution, The Church of Jesus Christ of Latter-day Saints, plays a formidable role.

"Of the total dollar spent to educate the student here at BYU, about a third comes from tuition and fees. The remaining two-thirds comes from Church appropriation of the tithing funds," says Ben Lewis. He further explains that this is the major reason BYU is able to operate within the low tuition charged: "The amount of money other universities have available to them is not as much as what our Church is willing to give."

Regardless of the advantages BYU has, however, it still faces in some measure, the problems universities around the country are having to contend with. Chief among these is inflation.

With the current inflationary situation, if a college had a budget of 7.5 million dollars in 1970, with the current inflation rate of 5 to 6 percent, it would be necessary to take in an additional \$400,000 in 1971, and every succeeding year, just to stay in the same condition it was in 1970.

"The inflationary spiral continues on all fronts, and the costs of this university would continue to rise, even without any new programs," Lewis explains. "The reason for the tuition increase was that the increases that have taken place, one almost every year, have not been sufficient to take care of the increasing costs of educating the student." And, he continues, the Church was actually paying more than 2/3 of the total cost of running the school before the increase.

Even without inflation, education costs would still be on the rise. According to statistics from the U.S. Dept. of Health, Education, and Welfare, total spending on higher education shot up more than 70 percent in the last five years—from 15.2 billion dollars in the 1965-66 school year to an estimated 26.1 billion in the current year. College enrollments,

however, have gone up only 38 percent in the same period.

"Education is just getting more expensive," remarks Lyman Durfee. "We used to teach with just a textbook. Universities don't do that anymore. In order to get the information across to the students in the best and fastest way, it costs a lot more money."

To get more money, colleges and universities have sought contribution, but with disappointing results. BYU has been no exception.

"We've had some factors working against us for the last two years," explains Clyde Weeks, Assistant Director of University Development at BYU. "The dramatic drop in the stock market, the general tightness of money, and poor profit positions of many major companies have contributed to limiting people's ability to give."

Campus disturbances have also affected the amount of donations to universities, but, Mr. Weeks adds, this has not been the case for BYU. Sometimes, it has worked to the benefit of BYU.

"At the time we were having trouble with Stanford, some of the people down there, as a result of the violence going on at the Stanford campus, diverted their gift that normally would have gone to Stanford to BYU. A number of gifts came to us because these people were disenchanted with the situation there."

As to the future financial condition of higher education, the prediction is: no letup of financial pressures. Official projections are that college enrollments in this country will grow from today's 7.5 million to more than 11.5 million by 1985. Total spending on higher education is expected to soar close to 39 billion dollars by 1980. What will this mean to BYU? Are more tuition increases in the offing?

"None officially," according to Vice-President Lewis. "But, on the other hand, if our costs continue to increase as they have in the past, I would assume that there will continue to be increases."

He adds one last thought: "I'd like the students to know that we're sympathetic, that we're trying desperately to keep costs in line, so that tuition doesn't have to go any higher than absolutely necessary. A lot of students may not believe that, but we are trying."



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Mormon Arts Festival

Prose and poetry read at symposiums

Literary talent will be featured at three symposiums to be presented by the BYU English dept. during the Third Annual Mormon Festival of Arts.

"Bishops, Blood and Bandits: the Mormon Image for the on-Mormon Writer," will be presented March 23, at 3 p.m. in ELWC. A panel of selected poets under the direction of Dr. Neal Lambert will discuss the idea of the Mormon in popular and published literature of Europe, 18 and 20th century America. Such authors as Mark Twain,

Artemus Ward, Zane Grey, Sinclair Lewis, and Thomas Wolfe will be reviewed. Appearing on the panel will be Dr. Edward Geary and Dr. Richard Cracroft, both of the BYU English Dept. Materials by Dr. Leonard J. Arrington, professor of economics at Utah State University, will be featured part of the symposium.

An evening with student writers will be presented March 29 at 8 p.m. in the Madsen Recital Hall. A dozen BYU students will read selections from their works which include poems and short fiction.

The evening will include folk singing with some poems being put to music. Coordinator for the event is Thomas Schwartz, a graduate student and teaching assistant in the English Dept.

A number of Mormon poets will be featured in "On the Threshold," at 8 p.m. March 31 in the Nlke Experimental Theater. Poets Christie Lund Coles, Carol Lynn Pearson, Marilyn M. Miller, Vesta P. Crawford, and Max Golightly will read selections of their works.



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SPORTS

INTER-COLLEGIATE
&
INTRA-MURALS

Bruins win squeaker, 57-55, over determined Long Beach

By R.C. ROBERG
Universe Sports Editor

UCLA is the Western Regional champion for the fifth straight year. The Bruins, however, did not run away with the playoffs like in last year's Western Regionals, not by a long shot. They had to rely on some last-second heroics by All-American Sidney Wicks before finally pulling out a 57-55 win over Long Beach State.

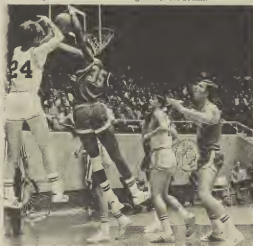
The Bruins advanced into the finals by out rebounding and out shooting a somewhat tense BYU quintet 91-73. Long Beach State made it into the finals with a thrilling come-from-behind 78-65 win over the University of the Pacific.

In last year's meeting between these two teams (UCLA and Long Beach State) the Bruins completely dominated play and trounced the 49ers, winning by 25 points.

But this was another year and the 49ers played inspired basketball throughout the entire game. Led by the fine outside shooting of Ed Ratleff and George Trapp the 49ers built up an 11 point lead on the Uclins midway through the first half. UCLA fought back and narrowed the deficit to four points before leaving the court trailing 31-27 at halftime.

In the second half UCLA kept the pressure on the 49ers and finally with the score tied 53-53, Wicks was fouled by Dwight Taylor and converted both free throws to give the Bruins a 55-53

lead. With only 18 seconds left Wicks again moved to the free throw line after being fouled by Eric McWilliams. Wicks calmly sank both free throws to ice the game for the Bruins.



UCLA's All-American Sidney Wicks (35) takes a rebound out of the hands of BYU's Steve Kelly (24). Wicks pulled down 20 rebounds to enable the Bruins to down the Cougars in the first round of the Western Regionals. UCLA outboarded BYU 62-44.

Orem, BYU win M-Men

The Orem 20th ward captured the All Church M-Men championship last Friday night with a come-from-behind 79-70 victory over Ensign Ward of Salt Lake City.

In the College Division bracket BYU 50th won an overtime thriller 68-64 over BYU 95th.

The outstanding players were Ron Carling of Orem 20th winning the honor in the M-Men Division, and Carl LeSueur of BYU 95th winning the honor in the College Division.

Orem 20th fell behind early in the first quarter 24-13, but rallied in the second quarter to take a 35-32 halftime lead.

The third quarter proved to be the deciding point for the Orem team as it spurred to a 19 point lead, and then held off a last minute Ensign rush in the final quarter to preserve the victory.

BYU 50th won an overtime battle to edge out another BYU entry the 95th Ward in the College Division finals.

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Photo by Tony Earl

UCLA's Curtis Rowe (30) goes over the back of BYU's Jim Miller (22) to score two points for the Bruins. UCLA was able in the second half to penetrate the BYU zone defense repeatedly for easy lay-ins. The balanced scoring attack of the Bruins, coupled with their tenacity on both the offensive and defensive backboards carried them to a 91-73 romp over the Cougars. Steve Kelly was the only bright spot for BYU as his hot hand from the field kept the Cougars in contention in the first half. Kelly ended the day's work with (24) points.

Ron Wilkinson Features

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- Comprehension will actually increase as you increase your reading speed.

INTRODUCTORY MEETING . . .

March 24, 7:30 p.m. at Provo High School with Dr. Veal G. McBride

For information call Dane McBride after 4:00 p.m. - 373-8230